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1870
No. 9

CATALOGUE

OF

SAMUEL P. AVERY'S

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AMERICAN AND FOREIGN

OIL PAINTINGS,

TO BE SOLD AT AUCTION,

WITH

SOMERVILLE ART GALLERY,

82 FIFTH AVENUE, COR. 14TH STREET,

On Thursday Evening, May 5th, 1870.

AT HALF-PAST SEVEN O'CLOCK PRECISELY.

May 5. 1870.

CATALOGUE.

AUCTION

SALE OF PAINTINGS,

COLLECTION OF SAML. P. AVERY.

THURSDAY EVENING, MAY 5, 1870,

AT HALF-PAST SEVEN O'CLOCK,

AT THE

SOMERVILLE ART GALLERY,

82 FIFTH AVENUE, COR. 14TH STREET.

R. SOMERVILLE, Auctioneer.

PREFACE.

SAMUEL P. AVERY would respectfully inform his friends and the patrons of Art generally that he has concluded to close the season with an *Auction Sale of his entire collection of Oil Paintings.*

This does not mean only those works which have been offered and remain unsold, but the greater part will consist of pictures which have *not* been previously exposed for sale, comprising many painted for me or selected especially for this purpose by the most popular *American Artists*, as well as entirely new invoices of *Foreign Works*, some of which were painted to my order, and all selected for me.

This collection is not the largest or the most valuable ever exhibited in this city, but will embrace about eighty excellent subjects by some of the most esteemed painters of our *Home and Foreign Schools ;* and which, if they are not all the best or most important productions of their respective masters, do in some measure well represent their peculiar styles. Included among them are eighteen works painted for a Collector of Brooklyn, which if not among the last of the artists' doings, some may rank among their best, and several have received recent retouching by them. These have just been purchased by me, and I may remark that the entire collection is *bonâ fide* my property.

They will be presented in perfect order, nearly all in new and elegant styles of frames, and will be sold in that good faith which has in my former sales won the confidence of the public. To their generous support, to the popularity of the various artists, the well-chosen subjects, appropriate sizes, and economy in purchasing, I must rely to save me from that loss which an unreserved sale is apt to entail.

CATALOGUE.

1. 25 SPENCER (LILY M.), of New York.
Currants and Blue Bird.

2. 20 GRISWOLD (C. C.), N. A. of New York.
Spring-Time.

3. 32 HART (W.), N. A. of New York.
White Mountains.

4. 23 HENRY (E. L.), N. A. of New York.
Virginia, 1863.

5. 10 ROSE (W. S.), of London.
Moonlight.

6. 37 ROSE (W. S.), of London.
English Scene.

7. 29 BROWN (JAS. G.), N. A. of New York.
Dead Game.

70

8. OERTEL (J. A.), A. of New York.
The Friends.

9. BLUM (MAURICE), of Paris.
Pupil of Eug. Delacroix.
Refreshment.

10. WINNER (W. E.), of Philadelphia.
Skating.

11. WILLIAMSON (J.), A. of New York.
Hudson River.

12. AUFRAY, of Ecouen.
Pupil of Frere.
Dancing Jack.

13. MIGNOT (L. R.), N. A. of London.
Tropical Scenery.

14. CROPSEY (J. F.), N. A. of New York.
Winter, Conway Valley, N. H.

15. WYANT (A. H.), N. A. of New York.
Irish Cabin, near Killarney.

16. BARON (MLLE.), of Ecouen.
Pupil of E. Frere.
Boiling Over.

17. GIFFORD (S. R.), N. A. of New York.
White Mountains.

18. LEROY (ETIENNE), of Paris.
Pupil of Picot.
"La Biche au Bois."

19. BRISTOL (J. B.), A. of New York.
Harvesting.

20. LAURON (ALBIN-FREDERIC), of Wesserling.
Pupil of Yvon.
The Brookside.

21. HENRY (E. L.), N. A. of New York.
Scene in Italy.

22. HART (W.), N. A. of New York.
Autumn.

23. Summer.

24. CAILLE (L.), of Paris.
Pupil of Castan.
A, B, C, Lesson.

25. LOBRICHON (TIMOLEON), of Paris.
Pupil of Picot. Medal, '68.
Girl of the Fifteenth Century.

26. CHAMP, of Ecouen.
Pupil of E. Frere.
The Domino Tower.

27. BACHELIN (AUGUSTE), of Neufchatel.
Pupil of Coutoure.
Camp Life—Cherbourg. (Salon 68, No. 89.)

28. BACHELIN (AUGUSTE), of Neufchatel.
Pupil of Coutoure.
The Convalescent at Milan, 1859.
(Salon 63, No. 66.)

29. MONFALLET (ADL.-ALPH'SE), of Bordeaux.
Pupil of Drolling and Picot.
Examining Lace.

30. CASILEAR (J. W.), N. A. of New York.
A Mountain Brook—Autumn.

31. BOUGHTON (GEO. H.), of Albany.
October.

32. RICHARD (ANTONIN), of Chalon.
Providing for Pussy. (Salon 68, No. 2128.)

33. ALBOY-REBOUET (ALFRED), of Paris.
Pupil of Gleyre and Gerome.
The Pearl Necklace.

34. HART (JAS. M), N. A. of New York.
On the Housatonic.

35. BOSER (F.) of Dusseldorf.
The Match Boy.

36. DEHAUSEY (JULES), of Peronne.
Pupil of his father and Fragonard. Medal 1856.
The Sleepy Student.

37. DURAND (A. B.), Ex. P. N. A. of New York.
Berkshire Hills, from the Housatonic.

38. INNESS (Geo.) N. A. of New York.
Twilight.

39. BOUGHTON (GEO. H.), of Albany.
A Winter Day.

40. BOUGHTON (GEO. H.), of Albany.
Indian Summer.

41. CARRE-SOUBIRAN (VICTOR), of Paris.
Pupil of Chasseriau.
At the Well.

42. GIFFORD (S. R.), N. A. of New York.
Chorcorua Peak.

43. RIVET (———), of Paris.
Female Head.

44. ROZEZEWSKI (HENRI-DOMINIQUE),
Of Chezal-Benoist.

Objects of Art: 1. Goblet of Rock Crystal; 2. Vase of Sicilian Jasper, work of Benevenuto Cellini; 3. Gold Casket, of Agate and Jasper; 4. Cup of Green Jasper; 5. Perfume Burner; 6. Agate Vase, 16th century; Background Beauvais Tapestry.

45. COOMANS (JOSEPH), of Brussels.
A Fountain in Pompeii.

46. GUY (SEYMOUR J.), N. A. of New York.
Reading to Dolly.

47. KENSETT (J. F.), N. A. of New York.
The Deserted Well.

48. McENTEE (JERVIS), N. A. of New York.
The Old Homestead.

49. GIRARD (FIRMIN), of Paris.
Pupil of Gleyre. Medal '63.
An Idyl. (Salon 68, No. 1089.)

50. RICHARDS (WM. T.), of Philadelphia.
Lauterbrunnen Valley, Staubach Falls.

51. LEGRAS (AUGUSTE), of Periguex.
Pupil of the School of Lyon and Ary Scheffer.
Girl with Birds.

52. CASILEAR (J. W.), N. A. of New York.
View on Gen. Wadsworth's Estate, Genesee.

53. VER HEYDEN (F.), of Brussels.
Medals 1844, '54.
Summer Time.

54. GALLARD-LEPINAY (EMANUEL), of Paris.
Pupil of Jacquand.
Venice.

55. LEROY (ETIENNE), of Paris.
Pupil of Picot.
The Races!

56. 120 LEROY (ETIENNE), of Paris.

Pupil of Picot.

The Toilet. (Salon 68, No. 1575.)

57. 300 HENRY (E. L.), N. A. of New York.

The Old Dutch Church.

Corner-stone laid July 2, 1767, by Isaac Roosevelt. Dedicated May 25, 1769, by Rev. Archibald Laidlie, of Flushing, a Scotchman. Rev. John H. Livingston became the first regular pastor in 1770, During the Revolution the British troops used it as a hospital and storehouse. Part of the pews were torn out and used for fuel, a floor was laid from one gallery to another, and eight hundred prisoners incarcerated within its walls; the pulpit was transferred to an English country church as a spoil of war. In 1784 the church was again opened for divine service; and fifty years ago the present seats were substituted for the original high-backed pews; a modern pulpit was also added. The interior decorations remain as originally designed. The coat of arms upon a shield, now hanging on the west wall of the interior, is that of John Harpending, a shoemaker, and one of the elders, who last century bequeathed a large plot of land to the church corporation. The two small cannons on each corner of the church enclosure in William street were fired by the Dutch when the British fleet attacked the city before its capture. The church was partly destroyed by fire in October, 1869, and is now being entirely removed.

58. 10 DEJONGHE (GUSTAVE), of Coutray.

Pupil of Navez and Gallait.

In the Library. 300

59. CROPSEY (J. F.), N. A. of New York.
Chenango River, N. Y.

60. SCHRODTER (A. J.), of Dusseldorf.
Malvolio, "Twelfth Night," second act.

The celebrated picture from the old Dusseldorf Gallery.

This is a capital embodiment of the scene in the second act of "Twelfth Night, Or What You Will," where Sir Toby Belch, Sir Andrew Aguecheek, and Fabian, overhear the conceited steward boasting of the favor shown him by Olivia, and witness his ridiculous antics.

61. RICHARDS (WM. T.), of Philadelphia.
Morning on the Shore.

62. LEBEL (EDMOND), of Amiens.
Pupil of L. Cogniet.
Neapolitan Peasants before the Church of St. John at Cori. (Salon 69, No. 1414).

63. BROWN (JAS. G.), N. A. of New York.
Paying Toll.

64. COLMAN (S.), N. A. of New York.
Summer Time.

65. KENSETT (J. F.), N. A. of New York.
Coast Scene.

66. TRAYER (JEAN BAPTISTE), of Paris.
Pupil of his father and M. Lequien. Medal, '53, '55.
The Lesson.

67. WARD (C. C.), of New York.
Force and Skill.

68. ROZEZEWSKI (HENRI-DOMINIQUE),
Of Chezal-Benoist.
Objects of Art: Rock Crystal Bust of Christ, 16th century; Louis XVI. Snuff Box; Agate Cup, owned by Francis I.; Jewels from Cluny Museum.

69. BAKKERKOFF (A. HUGO), of the Hague.
Pupil of Van den Berg.
The Novel Reader.

70. NIEUWENHUYS (EDWARD), of Brussells.

Pupil of Compte.

The Hunter's Rest.

71. HART (JAS. M.), N. A. of New York.

Autumn.

72. ESBENS (ETIENNE-EMILE), of Bordeaux.

Pupil of Gerome.

The Bird-Charmer.

73. BOUGHTON (GEO. H.), of Albany.

Huguenot Refugee, trying to escape after St. Bartholomew.

From the Home Journal.

"THE HUGUENOT FUGITIVE."—This admirable work by an American artist, now sojourning in London, has won high praise from *connoisseurs*, but none which will be more highly prized by the painter than this appreciative mention sent to us by Mrs. Elizabeth Stoddard, the poet and novelist :—

Mr. George Boughton has recently sent home the most expressive picture he has painted, the "Huguenot Fugitive." So simple, touching, and heroic a story is not often told on canvas. If one ever has tears to shed outside of one's own troubles, this picture of Mr. Boughton's will call them forth. The story is this: A young man of the Huguenot faith has escaped the horrid night of the massacre of St. Bartholomews. He has succeeded in reaching the seashore, but the shore will prove the shore of

death to him; no ship or boat heave in sight to take him off, and his pursuers appear—they are beyond the rock where he has made his stand to fight till he is overpowered. He hears the creeping approach of the assassins, draws his sword, turning back his sleeve ruffle with a look in his beautiful, boyish face, sweet and resolute enough to disarm any of the attacking fiends. If one could cry out in time, the cry would be, "Oh! Mr. Boughton, let him be saved!" The composition, tone, and harmony of the picture are excellent.

74. MONFALLET (Adolphe-Alphonse), of Bordeaux.

Pupil of Drolling and Picot.

Expectation.

75. CASILEAR (J. W.), N. A. of New York.

The Hill-side.

76. TAIT (A. T.), N. A. of New York.

Grouse and Young.

77. HENRY (E. L.), N. A. of New York.

An Episode in the War.

78. LAURON (ALBIN-FREDERIC), of Wesserling.
Pupil of Yvon.
The Edge of the Garden (Salon 69, No. 1395).

79. CARRE-SOUBIRAN (VICTOR), of Paris.
Pupil of Chasseriau.
The Receipts. (Salon 68, No. 425.)

80. DURAND (A. B.), Ex. P. N. A. of New York
Ulster County Scenery.

81. GUY (SEYMOUR J.), N. A. of New York.
Looking for Father.

82. CASILEAR (J. W.), N. A. of New York.
A Quiet Day—Autumn.

83. GIFFORD (S. R.), N. A. of New York.
Cohasset Beach, Mass.

84. McENTEE (JERVIS), N. A. of New York.

Morning on Lake Placid.

85. LEJEUNE (EUGENE), of Paris.

Pupil of Delaroche and Gleyre.

The Peep Show. (Salon 69, No. 1528).

86. HERBSTHOFFER (Charles),

Of Presbourg, Hungary.

The Trial by Weight.

(Paris Exhibition, 1867, No. 742.)

A judicial test instituted in Holland by Charles V., with a view to deprive the Inquisition of some of its victims. It consisted of weighing persons accused of witchcraft on a large town scale, in order to see if they possessed the requisite weight of a good and true Christian.

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